

## Excerpt 1 for Bassoon

Mozart: Overture to Le Nozze de Figarro

*Please ensure that your video submission featuring this specific excerpt is 1) uncut, 2) unedited, and 3) showing your face. Each uploaded video should feature only one excerpt. Remember that you are required to submit all excerpts that are not explicitly marked as optional.*

Measures 101 – 123



Musical score for Bassoon, measures 101-123. The score is written in bass clef with a key signature of one sharp (F#). It consists of three staves of music. The first staff starts with a dynamic marking of *p*. The second staff is numbered 109 and the third staff is numbered 119. The music features a mix of eighth and sixteenth notes with various articulations and slurs.

Measures 139 – 171



Musical score for Bassoon, measures 139-171. The tempo is marked **Presto**. The score is written in bass clef with a key signature of one sharp (F#). It consists of four staves of music. The first staff starts with a dynamic marking of *pp*. The second staff is numbered 145 and the third staff is numbered 156. The fourth staff is numbered 163 and includes fingerings 1 through 6 and a dynamic marking of *f*. The music is characterized by rapid sixteenth-note passages and slurs.

## Excerpt 2 for Bassoon

Tchaikovsky: Symphony No. 4 (Second Movement: 274 – End)

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268 5 *Solo*  
*pp*

280 *espress.*

288 9 *Solo*  
*pp* *morendo*

The image shows a musical score for Bassoon, measures 268-288. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). Measure 268 starts with a whole note G2, followed by a whole rest. Measure 269 has a fermata over the whole rest. Measure 270 begins with a quarter note G2, marked *Solo* and *pp*. The melody continues through measures 271-273. Measure 274 has a fermata. Measure 275 starts with a quarter note G2, marked *espress.*. The melody continues through measures 276-278. Measure 279 has a fermata. Measure 280 starts with a quarter note G2, marked *Solo*. The melody continues through measures 281-283. Measure 284 has a fermata. Measure 285 starts with a quarter note G2, marked *pp*. The melody continues through measures 286-288, ending with a fermata. The word *morendo* is written below the final measure.

## Excerpt 3 for Bassoon

Rimsky-Korsakov: Scheherazade (Second Movement: Measures 5 – 21)

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**Lento. Recit.**  
3

**Andantino.**  
*dolce espressivo*

**Solo.**

*Viol. Solo Cap. capriccioso, quasi recitando*

**A a tempo**

10

*rit. assai*

*pp*

## Excerpt 4 for Bassoon

Stravinsky: Rite of Spring (Beginning to 2 Measures before 4)

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**Lento tempo rubato**

Colla parte

Solo ad lib.

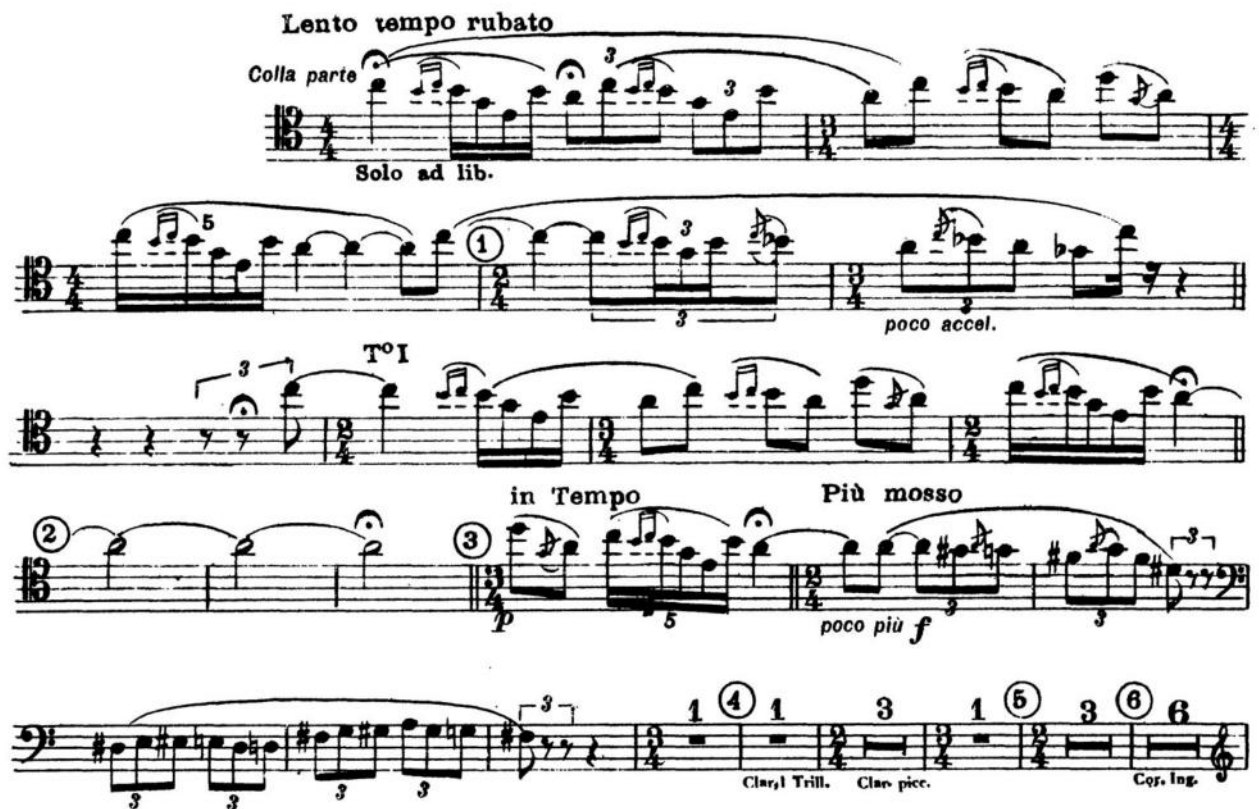
poco accel.

**T<sup>o</sup>I**

**in Tempo**      **Più mosso**

poco più f

Clar, 1 Trill.      Clar. picc.      Cor. Ing.



## Optional Excerpt for Contrabassoon

Shostakovich: Symphony No. 5 (Second Movement: 65 to Bar 9 of 68)

*Please perform the following optional excerpt if you are interested in playing this auxiliary instrument for at least some portion of our concert program. This optional excerpt will be evaluated separately from the rest of your application and a poor score will not harm your chances of being admitted into the orchestra.*



The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of six staves of music. The first staff begins with a treble clef and contains a melodic line with a 'solo' marking and a 'p' (piano) dynamic. Bar numbers 64 and 65 are boxed. The second staff continues the melodic line. The third staff features a '66' bar number. The fourth staff has a '67' bar number and a 'p' dynamic. The fifth staff has a '68' bar number and includes 'cresc' (crescendo) and 'f' (forte) markings. The sixth staff concludes the excerpt with a key signature change to three flats (B-flat, E-flat, and A-flat).